



EDUCATING THE YOUTH ON DONG HO PAINTING: A SUSTAINABLE PRESERVATION STRATEGY

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ABSTRACT

Summary: Dong Ho painting is a cultural heritage to be preserved and promoted. Being a line of woodcut prints on a special type of paper, Dong Ho painting can be considered a tangible heritage. There have been multiple preservation projects for Dong Ho art as tangible heritage. However, it is also qualified as intangible cultural heritage, according to UNESCO's criteria for an intangible and Vietnam's law on cultural heritage. We focus on the intangible aspects of the art and consider them highly relevant for art education. We propose a sustainable strategy of preserving this traditional art form in the context of a rapidly changing society. To do so, we have analyzed the risks of Dong Ho painting becoming a lost art, defining the foundation for our suggested solution. In short, we put forth a plan to establish a standardised educational model that requires collaboration among multiple entities.

KEY WORD: Dong Ho, folk painting, education, preservation, heritage.

1. THE PHYSICAL AND INTANGIBLE PROPERTIES OF DONG HO FOLK PAINTING:

Dong Ho painting is a kind of woodcuts printed on Dó paper. This unique type of printing paper is made of the bark of the tree called "dó". Dong Ho craftsmen then coat Dó paper with a mixture of glue traditionally from glutinous rice and seashell powder to create a sparkling background. Colors used for the painting are made from nature such as soil, stone, charcoal. This kind of Vietnamese folk painting originated in the sixteenth century by artisans in Dong Ho Village in Song Ho Commune, Thuan Thanh District, Bac Ninh Province. The folk painting has been passed down through generations of the village's artisans. Some of its techniques and concepts of shaping and crafting are still used to create new art themes for today's society. The most recent release is the set of paintings of instructions and propaganda about the prevention of the COVID-19 pandemic.

Reviewing upon different aspects, we recognise Dong Ho painting as a tangible heritage that also contains many factors of an intangible heritage. Accordingly, after studying the "The Convention for the Safeguarding of the Intangible Cultural Heritage" and the "The Convention on the Protection and Promotion of the Diversity of Cultural Expressions" of UNESCO, we have identified two terminologies to serve as the basis for our research propositions.

Firstly, Dong Ho folk painting is the name for the artworks that exist as physical objects created by contours, colours, shapes... and circulate to these days. These paintings show the imprint of cultural history, ideology, feelings and folk aesthetics of the people of the Red River Delta. For example, the themes and characteristics expressed in the paintings have brought out several messages and ideas of the Vietnamese society. It shows through the analysis some of the paintings that their content is conveyed to viewers visually. These visual images not only express the literal sense but also their figurative meanings and metaphors, which only people in this society can understand. Visuality also comes from the visual artistic expressions on the painting such as lines, colours, shapes combined with style and illustration techniques. All these characteristics bring viewers emotions and empathy, which explains its timeless quality.

Secondly, Dong Ho folk painting with its distinctive characteristics and artistic expression has become a spiritual heritage in the minds of residents of the Red River Delta through the years. "Intangible cultural heritage is understood as customs, forms of expression, knowledge, skills - as well as tools, objects, artefacts and related cultural spaces - which communities, groups of people and, in some cases, individuals, recognize as part of their cultural heritage. Passed on from generation to generation, intangible cultural heritage is constantly recreated by communities and groups of people to adapt to the environment, with the reciprocal relationship between the community, nature and history. It also builds the sense of cultural identity and inheritance, thereby promoting respect for cultural diversity and human creativity ...". This definition shows that Dong Ho painting possesses typical properties of intangible heritage. Therefore, a suitable approach is needed to come up with a sustainable preservation plan. To the Red River Delta residents, Dong Ho painting is not only a work of art, but also an acknowledgement of an art that represents a unique history of artistic ideology. In other words, the meanings behind the concepts, ideas and events in the paintings are the foundation of the farmer's ideology in the Red River Delta in particular and the majority of the Vietnamese people in general.

Dong Ho folk painting is facing a risk of diminution or disappearance. Despite its

perishable physical existence, the spirit of and ideology emanating from the paintings stay in people's minds. It is important to acknowledge that Dong Ho painting contains many features of an intangible heritage because it exists in the consciousness, in the hearts of the people. The history of establishment and continuation of the painting has always been made by and along with the ideas and beliefs of the local people. Although some old cultural institutions have largely eroded, there are several ideas that carry the same meanings. For example, the farmers' wishes for fertility - more children, more grandchildren - which are implied in Lon Dan painting or Ga Dan painting, or for sons to continue the family lines implied in the series of celebration paintings, remain in whole.

2. SOME OF THE CAUSES BEHIND THE RISK OF HERITAGE LOSS OF DONG HO FOLK PAINTING.

The art is clearly shown at the risk of disappearance when there are only a few families, and only two artisans continuing to produce the paintings by the traditional techniques and processes. The village has moved towards producing joss paper as its main line of work. Although a few artisans and art researchers have been putting a lot of effort into restoring and preserving Dong Ho folk painting, it is not enough. In reality, Dong Ho folk paintings are no longer popular in most Vietnamese households. They are no longer used for decorative or spiritual purposes, but mostly appear in art collections. Nevertheless, the ideology in the paintings is embedded in the memory and consciousness of the local people. Accordingly, we can continue to educate this spirit to the young Vietnamese generation, and so to preserve and promote the painting and educate about the art.

Dong Ho paintings have gained an extensive interest and several studies in the field of art criticism and theory. Regarding shaping language, Dong Ho painting bears a strong spiritual illustration of the Northern Delta farmers: unassuming, thoughtful, witty, etc. Its artistic values have been recognized for a long time, however, nowadays the demand for the paintings for various purposes has gradually decreased among Vietnamese people. There is little ideological space and foundation for the paintings in modern society. Apart from the causes that have been discussed in the culture and art forums, we assume also the following reasons:

01. There is a big ideological difference in the modern generations. People today approach visual arts through the eyes which have been adapted to the industrialization era and the fast pace of life. Meanwhile, different approaches to enjoying visual arts require a deep cultural foundation to interpret hidden implications by bridging and making sense of different subtle elements. This may have been largely replaced by the social move towards sensory-seeking, directness, and pragmatism. The modern socio-cultural background seems to be no longer consistent with folk aesthetic norms. The popular paintings on the walls of families are often primarily visually/sensorily satisfying, easy to understand, more suitable after hours of hard work and stress.
02. There are no relevant art education models to provide learners with the necessary knowledge to understand and appreciate folk arts in general and Dong Ho folk painting in particular. Most educational projects are oriented towards science and technology. Art education models today better serve modernism and point towards enjoyment or solutions for short-term demands.

03. Cultural communal activity space has changed significantly. Today's cultural ideology and institutions are different from many of the ideas implied in the paintings. For examples, spiritual beliefs, communal festive activities, the idea of a family, morality and lifestyle have been largely influenced by the Western cultures. Many standards have been removed or replaced by those born outside of the geo-cultural environment of Vietnam. Therefore, they are not suitable to assess the cultural values within the country's folk art.
04. Habitable space which is associated with housing architecture has also changed significantly. In the past, habitable space was simply thatched-roof mud houses. Today, houses are made with brick walls, smooth paint coatings, several large windows. Small wooden doors now turned into modern glass doors, metal doors with different colors, etc. Modern architecture is less suitable for the type of paintings with a rustic spirit, bold strong colours, and minimalist spaces.

The reasons above are not new, nonetheless, those that come directly from the public's perception are influenceable. A solution to these issues can be proposed with a more sustainable, long-term vision.

Besides the contribution of researchers, leaders and decision-makers on major policies regarding culture and arts, one of the important supporting solutions is to educate the young generation with comprehensive understanding of folk art values while they are still in schools.

3. A SOLUTION TO PRESERVE AND PROMOTE THE VALUE OF DONG HO FOLK PAINTING IN THE CURRENT CONTEXT

3.1. The foundation for proposing the solution:

Firstly, the documents of the Congress of the Communist Party of Vietnam, regulations of the Vietnamese government have mentioned the issue of preserving, promoting and educating the traditional cultural and artistic values of the nation. Article 7, chapter 2 of Decree 98/2010 / ND-CP states: "Promote and facilitate the dissemination and training of techniques and professional skills of representative traditional handicrafts". In the Resolution of the Ninth Conference of the Central Committee of the Communist Party of Vietnam session XI, it reads: "Mobilize the strength of the entire society to preserve and promote traditional cultural values, encourage the creation of new cultural values, captivate the quintessence of humankind, enrich national culture. Develop a mechanism to harmoniously and efficiently preserve and promote cultural heritage and socio-economic development. Preserve historical-cultural relics to serve education and economic development; incorporate conservation and promotion of cultural heritages with tourism development. Restore and preserve traditional arts at risk of disappearance."

Secondly, the public audience of art plays a crucial role. They are both beneficiaries and contributors in terms of the foundation for artistic ideology and criticism of artistic values. At the same time, they are consumers who contribute to the chain of creation, production and consumption of artworks. Art exists because it meets the social demands, thoughts and feelings of people. People's needs and their understanding of art directly influence its development.

Thirdly, art is a specialised field, which requires a certain amount of knowledge to evaluate and enjoy. It is impossible to have an art-appreciative society without proper well-designed and comprehensive education of art. In reality, art education in Vietnam hasn't been developed well. After basic grade school education, there aren't any college-level institutions interested in teaching art. Consequently, the intellectuals in natural sciences have little influence in shaping the Vietnamese culture in the future. To overcome this issue and for Dong Ho folk painting to have a place in the heart of modern society, it is necessary to include art in education from an early age, to design an educational model in which Dong Ho folk painting must become one of the compulsory and diversified educational contents.

Fourthly, as analysed above, Dong Ho folk art and its paintings not only are tangible heritage, but also possess intangible heritage properties. In term of intangible heritage, we need to educate and deliver to the youth about the history and value of Dong Ho painting as an art, so they could understand the artistic essence and cultural spirit of the paintings, instead of relying only on the vocational training model which focuses merely on preserving the tangible heritage.

Fifthly, we are working on a project titled "Empirical research in using artworks to teach preschool and elementary school pupils Vietnamese traditional values, Code: KHGD/16-20.DT.030". In these studies, we analyse and interpret different artistic aspects of Dong Ho folk paintings as well as some other lines of paintings to create the content used for art education in particular and Vietnamese traditional values education in general. This method of teaching is not only through arts, but it also integrates knowledge and visual channels from other subjects in the general education curriculum. From the initial research results, we believe that teaching about Vietnamese traditional values through art is highly effective, which can also contribute to enriching the young generation's knowledge. These results show that:

- The tradition of patriotism is shown through the series of Dong Ho

paintings of historical figures such as Trung's sisters, Ngo Quyen Commander, Dinh Tien Hoang emperor, etc. The patriotism of the Vietnamese is seen as a noble moral and spiritual tradition, and also is fundamental to many other traditional values. In the cultural history of Vietnam, patriotism is the key strength to help the country overcome numerous difficulties and challenges, win over severe natural disasters and aggressors. Thanks to the deep sense of patriotism, Vietnam has built itself and thrived on its national identity. In lessons about patriotism, folk paintings are often characterised by: portraying historical figures associated with the wars against the invaders, thereby increasing the energy of protecting the country and national pride; presenting the country's beauty to build love for the homeland; depicting Vietnamese folk games to promote understanding of and pride in traditional culture; honoring the ancestors' grace and virtue to enhance traditional national pride.

- The tradition of having a curious and assiduous attitude towards learning is also shown through the paintings: Vinh quy bái tổ, Thầy đồ cóc, Chấn trầu đọc sách (mục đồng đọc sách), Bình dân học vụ, etc. They also praise the hard work of the people. Traditionally, it is believed that only studying and working hard can reward a person a meaningful life, peace and happiness. Hard work also brings an infinite source of joy to everyone in the society. Teaching about the highlighted feature of hardworking people in Vietnamese folk paintings is often expressed through topics such as: merits in studying and graduating; hard work as the way to acquire wealth, to be a good person to contribute to the society, to be a role model for the young generations.
- The tradition of kindness and love for people through paintings and daily activities such as Thiên hạ thái bình, Gà đại cát, Lợn đàn, Gà đàn, Vinh hoa, Phú quý, etc. Benevolence is a popular topic in Vietnamese literature and art. Every Vietnamese person from past to present still memorise the phrase "Love people like you love yourself" or "The good (full/healthy) leaves protect tattered ones". They remind people to care for and love one another. The spirit of kindness and mutual affection in the society is one of the most typical traditions of Vietnamese for many centuries. Kindness is a kind of love which helps to connect people and narrow the gap between them, to build sustainable relationships in society. In the different types of Vietnamese folk paintings, the theme of kindness can be expressed in many ways such as worshipping the loving gods and goddesses who bless humanity with goodness like mothers and fathers loving their children; honoring the mother's love for her children; praising the love among human beings for one another as well as for animals; promoting benevolence through folk stories. Most of them represent the Vietnamese's spirit and character which have been witnessed and recognised by people around the world.
- The tradition of responsibility is presented in the paintings of Gà dạ xướng, Đánh ghen, etc. Taking responsibility is a admirable virtue in people. It is expressed in working and performing one's obligations independently but not relying on, or passing the responsibility to others. Responsibility is the decisive factor leading to success or failure, as well as the sustainable personal development of each individual; therefore it needs to be introduced and taught to young children. In Vietnamese folk art, the paintings uphold the tradition of responsibility through: symbolic characters to promote family and social responsibilities; the traditional Five Constant Virtues of people including "kindness, decorum, uprightness, wisdom, faithfulness"; the gods and goddesses who always fight evil and encourage good.

The reasons outlined in this section show that the topic of educating children about Vietnamese traditional values is pivotal. Studies and analyses also have pointed out that the values of traditional Vietnam expressed through Dong Ho painting is quite clear and can be applied to educate children effectively. It also simultaneously solves two parallel goals, which are educating about the country's traditions and preserving the popular folk art of Vietnam.

3.2. Based on the goals and graduated requirements in the General Education Program of Vietnam announced in 2018

Graduated requirements in the new General Education Program has specified the core characteristics which needed to be achieved by a student at the high school level. They are patriotism, compassion, hard work, honesty, responsibility. These are also Vietnamese traditional values. Educating the traditional value and building those characteristics are usually taught through subjects or experiential activities in schools. Initially, when building the programs for students, including primary school pupils, has mentioned that: The general education program is based on Party and State's ideas of fundamental and comprehensive innovation for education and training; inherit and develop the advantages of the existing general education program in Vietnam, simultaneously, acquiring the advanced achievements in educational science and experiences in development talents programs from educational curriculums around the world; associating with the development needs for the country, the progress of science era - technology and society; consistently with the characteristics of Vietnamese and culture, traditional values of the nation and common values of humanity as well as the common initiatives and development orientations of Unesco on education; ... The above perspec-

tives have been realized in the components of the general education program such as the objectives, graduation requirements, contents, methods of program implementation, ...

Therefore, educating traditional values for pupils in elementary schools through the artworks contribute to achieving the goals in primary education in particular as well as general education overall. The teaching also contributes to the implementation of Resolution 29/NQ-TW of the Central Committee of the Communist Party of Vietnam on fundamental and comprehensive innovation of education and teaching. That is the focus on training the Vietnamese characteristics including patriotic, compassionate, hard-working, honest and responsible.

For the 2018 General Education Program - Fine Arts

Teaching traditional values for pupils in elementary school can be done via many subjects, including Fine Arts and especially through artworks.

A big difference between the new and old method of formulating the Fine Arts program is that it provides opportunities for pupils to access culture, national arts and the world by applying the basic knowledge of Fine Arts combined with educational science.

Therefore, by using artworks, it is to create opportunities for pupils to access national culture and arts as well as around the world. Educating traditional values for pupils through artworks will become an important direction in this mission.

The goals of the General Education Program in Fine Arts clearly state that: "To help pupils at the beginning to develop and forming their artistic abilities based on art knowledge and skills; be aware of the relationship between art and life, society and other arts; consciously cherishing cultural and artistic heritage; the ability to apply artistic knowledge and skills to life; have a general understanding of a profession related to visual arts and the ability to orient a career for themselves; experience and explore art through many forms of activities; contribute to the formation and development of patriotism, compassion, hard work, honesty and responsibility; capabilities of autonomy and self-study, communication and cooperation, problem solving and creativity."

The fine characteristics mentioned in the goal are also the Vietnamese traditional values. Teaching traditional values for pupils through artworks contributes to archive the goals of the New General Education Program in Fine Arts.

The goals for primary education of Fine Arts is "to help pupils initially form and develop their artistic abilities through experiential activities; know how to express emotions and imagination about the world around them, thereby forming the ability to communicate, cooperate, solve problems and creativity; initially get acquainted, learn and feel the beauty of products and artworks, form self-control and self-study capacity; contribute to the formation of the characteristics: patriotism, compassion, hard work, honesty and responsibility."

Once again, the fine traditional values of the Vietnamese nation are mentioned as characteristics to be achieved in primary education. Thus, educating these values for pupils will contribute to fulfilling the goals of primary education and general education in Fine Arts according to the new Master General Program.

At the primary level, the content of Fine Arts education includes Art History and Theory, 10 Painting, Graphics, Sculpture, Crafts; in which, the content of Theory and history of art is: limited in the scope of getting to know the author, products, works, cultural and artistic heritage. It is introduced and integrated with practice and seminars. Therefore, teaching traditional values for pupils through artworks is also needed to be promoted, within the scope of familiar with artworks. (The content of the primary education program in Fine Arts, Master program, 2018)

Regarding teaching methods, teachers who are trained with General School Program should organise activities of discussion, practice, experience, creativity, helping pupils to nurture feelings of their aesthetic appearance and the world around, love of art and life; contribute to raising awareness about family love, homeland, affection between people and people, awareness of environmental protection, natural landscape, aesthetic culture and space; appreciate the artist's products, artworks and creativity; fostering pride in national culture, tradition and art; respect diversified cultures. (Orientation in the method of forming and developing the main qualities and general competencies of the elementary education program in Fine Arts, Master Program, 2018)

During activities of observation, discussion, and practice, teachers can use artworks to achieve lesson objectives. Simultaneously, pupils can be taught diligence, honesty, love of work and a sense of responsibility in studying and working. These features are important traditional values as well as the fine characteristics of the Vietnamese.

In summary, the advantages of educating the traditional values through Fine Arts in general and artworks in particular for pupils at primary level are:

Firstly, in the concept of "Fine Arts" mentioned in the General Education Program 2018: "Art is kind of method that expresses thoughts and feelings by sight; through visual images to express, explore self-image and the

world, communicate with people and society. The language of art is universal and is considered as one of the methods to record, describe, re-create history and reflect the culture and society, understand the past, present and create the future. The "recording, describing, reproducing history and reflecting the culture and society, learning the past..." can help primary pupils easily to access and learn the traditional values of the nation through artworks. Thereby forming an attitude of pride and preserving those traditional values.

Secondly, like other subjects, the goal of Fine Arts is also to form the core characteristics for students in general and primary pupils in particular: "The programs of Fine Arts help pupils to build and develop artistic ability....; contribute to the formation and development patriotism, compassion, hard work, honesty and responsibility; ..." (Objectives of the Fine Arts program at High School)

Thirdly, concretizing the above-mentioned goals are the requirements to be achieved in the Fine Arts subject in elementary school. The requirements also show the suitability of teaching traditional value through artworks for primary school pupils. For example, pupils "Recognize the theme of the product, artworks; initially recognize the value of products, artworks in life" (aesthetic perception) or "Share the feeling of aesthetic objects at a simple level; Knowing about authors, products, and artworks; Describe elements and signs of the principle of shaping in products and artworks in practice, discussion and relation" (Aesthetic analysis).

Fourthly, the content of the Fine Art refers to Practical Activities and Practical discussions, which indicate the following points: Practicing to create 2D art products; Practicing to create 3D art products. Learn about authors, works, cultural and artistic heritage. Such oriented content has partly confirmed the necessity of applying Fine Arts in general education and teaching traditional value for primary school pupils.

Fifthly, the orientation of forming and developing the main characteristics and general competencies in the Fine Arts Program also shows the effectiveness of educating traditional value in general and artworks in particular: "Through organizing discussion, practice, experience, and creative activities, teachers can help pupils to cultivate aesthetic feelings about themselves and the world around, love of art and life; contribute to raising awareness about family love, homeland, affection between people and people, awareness of environmental protection, natural landscape, cultural and aesthetic space; appreciate the artist's products, artworks and creativity; foster pride in national culture and arts, and respect the diversified cultures. At the same time, practising hard-working, honesty, sense of responsibility in learning, ..." or "Through methods and forms of combined teaching and learning, integrating discussion and art practising, pupils can regularly participate in exchanging and sharing about authors, artists, artworks, cultural and artistic heritage; introduce learning and practice results of individuals and friends; express feelings, thoughts, opinions about aesthetics, ...".

Extra-curricular activities to promote art education

Educational activities outside the classroom or educational activities projects, experience are diverse activities, expanded from the previous extra-curricular program.

During Fine Art lessons, teachers have options to show pupils the traditional values by facilitating pupils to complete their work at a painting village, a gallery, or use video clips to introduce artworks.... It also can be combined with organizing extracurricular activities in Fine Arts such as visiting craft villages, painting villages, visiting museums and art exhibitions. In addition, organising meetings with artists and artisans to help pupils better understand the work and appreciate the products, effort of the creators. Holding contests to create artworks according to topics and forming a sense of responsibility towards family, school and society such as obeying traffic laws, protecting the environment, ... Organize exhibitions to introduce and show pupils how to appreciate traditional values through artworks.

In the General Education program 2018, experiential activity is a required program and implemented from grade 1st to grade 12th; is part of the educational curriculum in high schools. The program is simple and flexible; includes 4 main content circuits: Personal development activities, Working activities, Social and community service activities, Vocational activities, which are designed to suit pupil's characteristics, schools and conditions at the locals. It is argued that these activities are a continuation of learning activities in other subjects, helping pupils to link theory with practice, consolidating and practising knowledge and learned skills, contributing to building emotions and faith, playing an important contribution to the formation and development of their personality. The program's content is built according to topics associated with socio-political events, political policies, news, volunteering activities for the community... It is not only included political topics as the current program but also focuses on developing personal activities, working and especially vocational activities. The program specifies the requirements to organise different types of activities for pupils: Activities in the morning and activities in class are gradually transferred to pupils and implemented according to the standards. The activity topics are deployed in two directions: regularly educational activities (weekly) and periodical educa-

tional activities (monthly or semesterly). The organization should be ensured the selection of representative from all four groups: exploratory forms; experimental, interactive; conscientious and research form.

Hence, out-of-classroom education can be defined as part of the extracurricular, fieldwork program or through the subject of Experiential Activities. These two contents match well with the educational goals mentioned above. Educational activities should be formed in the following directions.

- Building sightseeing and picnic activities :

Educating traditional values through artworks for primary pupils can be done through experiential activities such as sightseeing, picnics at museums, galleries, craft villages or workshops, talks and sharing by artisans, artists,... Experiential activities are characterized as being very flexible in terms of both content and organizational form. Therefore, teachers can develop content and design experiential activities at museums, galleries and craft villages that aim to educate pupils about traditional values. At these places, pupils will work directly with artworks and thereby better understand the traditional values of the nation, forming the right attitude in preserving and promoting those values. In addition, the school can organize meetings between pupils and artisans or artists for direct exchange and understanding of the author's ideas when composing the artworks. Based on that, pupils will feel deeply the traditional values implied in the artworks.

- Organizing contests:

Launching art contests such as creating logos and posters for each specific topics helps to form a sense of responsibility towards family, school and society for pupils such as compliance with regulations, rules in public places, keeping the environment clean, ...

- Visiting exhibitions, exploring artworks:

Exploring the artworks, introducing them according to the topic; Collecting artworks, items related to arts encourage pupils to appreciate and be proud; Meeting the artisans and artists who create artworks. These activities help children to build a sense of gratitude to the creators of traditional values and increasing the responsibility for preserving those values.

- Building the topic of experiential activities:

Organizing experiential activities to educate traditional values through artworks for primary pupils is also contribute to building the 5 core characteristics. Therefore, creating topics in experiential activities must align with specific manifestations of the goals and requirements of each characteristic. Visiting traditional craft villages helps pupils to feel the responsibility to preserve the national values. In addition, it is possible to use products of the craft village as teaching material, because either they are completed by responsible and or irresponsible hands in preserving traditional values. For example, to build the characteristic "Responsibility" for primary pupils, it is possible to organize regular experiential activities corresponding to the fulfilment of the requirements the characteristic.

3.3. Suggested plan for implementing the solution

To solve this problem, the culture department must identify and advise the education department about appropriate models of art education at all levels. In which, the teaching of history and Dong Ho painting must be done through specialised and systematic studies by art researchers. Our research shows that the selection of effective and suitable solutions at present is quite simple. However, for the desired results to be achieved, more relevant studies are needed. In this research scope, we propose the following solutions :

01. The culture department needs to form specialised research groups to systematically study Dong Ho paintings for the purpose of teaching in basic grade education. Art researchers need to incorporate the approach of educational sciences into developing these educational materials. It is because, in reality, existing materials from specialised art research cannot be readily used in the basic education. They are not suitable for teaching at the educational level of grade school students, most of whom are not specialised in art.
02. There needs to be effective collaboration between the culture and education departments to develop educational content in schools. After having appropriate materials for students, plans for teacher trainings are needed to help them build effective teaching plans which are determined specifically by year and semester. This is not a difficult but complicated task because it involves many different stakeholders.
03. Departments of Culture, Tourism and Education should collaborate to build several Dong Ho Folk Art Centres. In practice, Bac Ninh province, the birthplace of the art, has initiated "A project to build a centre for preservation and promotion for Dong Ho folk painting from 2014 to 2020". This centre should become a space for hands-on learning experience for school students in all regions. Bac Ninh students should be given the priority in terms of time, frequency of participation and practical experience of traditional techniques. This can also be a source of fund for the project itself by allowing sustainable tourism.
04. Within the area of Bac Ninh province, Vietnam needs to develop local

educational materials for the Fine Art subject. This is also included in the provisions of the recent Vietnamese education legislation. The materials should put a focus on the Dong Ho folk painting. To achieve this goal, educational science and traditional art researchers must work closely together to produce practical and engaging educational materials.

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Trung's sisters



Vietnam's literacy movement (Bình dân học vụ)